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JANUARY 26, 1883
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FRICK ART REFERENCE LIBRARY



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Friday, January 26th, 1883, at 2 o'clock.

ETCHINGS

FROM THE BURINS OF

Eminent and well-known Masters of the
AMERICAN, BRITISH, FRENCH
AND OTHER SCHOOLS,

CHAS. MERYON, SEYMOUR HADEN, HAMERTON, FORTUNY, REMBRANDT,
CHAPLIN, TADEMA, BERGHEM, WHISTLER, BRACQUEMOND,
COUNTRY, UNGER, MILLET, DECAMPS, DAUBIGNY,
WILKIE, JACQUE, DEBAINES, JACQUEMART,
LALANNE, APPIAN, DELACROIX, PERRIN, CALAME, FLAMENG, HUET, MARVY,
QUEROY, DE NEUVILLE, DIAZ, BONNAT, COLMAN, VANDERHOOF,
VOLKMAR, FAUER, BLUM, NEIMEYER, WISEMAN, FALCONER,

ALSO ETCHINGS, ETC., AFTER

J. M. W. TURNER, T. H. ROUSSEAU, MEISSONIER, COROT, DUPRE,
REGNAULT, TISSOT, DETAILLE, VIBERT, MAKART, BONHEUR,
CHINTREUIL AND MANY OTHER WELL-KNOWN
REPRESENTATIVES OF THE ART.

ARTISTS, INDIA, JAPAN AND OTHER PROOF IMPRESSIONS,
MANY UNIQUE AND RARE.

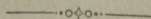
TO BE SOLD BY AUCTION ON

FRIDAY, JANUARY 26th, 1883,

At 2 o'clock,

IN THE

Library Salesroom, No. 2 Beacon Street, Boston.



Sullivan Bros. & Libbie,

AUCTIONEERS,

No. 2 Beacon Street, Boston.

BACK



CATALOGUE.

ENGRAVINGS.

1. COOKE, W. B.
Carisbrook Castle, Saltwood Castle (Kent),
St. Mary's Church (Dover), Brighton Church,
Cowes Castle. 5 pieces.
2. COOKE, W. B.
New Shoreham Church, Lewes Castle,
Walmer Castle. 3 pieces.
3. COOKE, W. B. *After S. Owen.*
Lands End and Longships Light.
Dover Castle (Kent). 2 pieces.
4. COOKE, W. B.
Bonchurch (Isle of Wight), Carisbrook Castle (Isle of Wight)
Undercliff " " Black Gang Chine " "
Hastings (Sussex.) 5 pieces.
5. COOKE, W. B.
Views of the Southern Coast of England. 11 pieces.
6. COOKE, W. B. *After W. Collins, R. A.*
Hall Sands, Lynemouth,
Bristol Channel, View near Sidmouth. 4 pieces.
7. COOKE, W. B. *After S. Owen.*
Shakespeare's Cliff, Eddystone Lighthouse. 2 pieces.
8. COOKE, W. B. *After S. Prout.*
Luworth Castle, Hurst Gastle and the Needles,
Dartmouth Castle, Weymouth Castle. 4 pieces.

ETCHINGS.

9. WARD, JAS., R. A. 1825.
Landscapes. 2 pieces.
10. WILSON, R. 1825.
View on the Arno, View of Tubley House,
Sea Shore Sunrise. 3 pieces.
11. NORTHCOTE, J. R. 1825.
Three Portraits of Himself.
Two Examples from his paintings. 5 pieces.
12. HAMERTON, P. G.
Landscape; *fine India proof*.
13. MARVY, LOUIS. *After Theodore Rousseau.*
Under the Trees; *India proof, rare.*
From the celebrated painting in the Louvre.
14. ROUSSEAU, THEODORE.
Les Mares des Bellecroix. (*Black crayon.*)
15. ROUSSEAU, THEODORE.
Descente des Vaches des Hauts Plateaux du Jura.
"Ce tableau de grande dimension fit grand bruit en, 1835."
"Il Etait magnifique d'invention et de Couleur. Le Jury du Salon le refusa;
Ara Scheffer l'acheta et l'Exposa dans son atelier."
16. ROUSSEAU, THEODORE.
La Mare aux Eves.
17. ROUSSEAU, THEODORE.
Le Maison de Theodore Rousseau a Barbizon. 1850.
Le toit de chaume Etait son atelier, et la porte ou va passer une femme
chargée de bois, cella de son Jardin. La Note Autographe est un avis donné par
Rousseau à un de ses amis auquel il offrait ce dessins, pour le monter sur un
papier convenable.
18. POWELL, F. 1859.
The Rainbow.
19. FAGAN, LOUIS, 1871. (*Asst. Curator of Prints, British Museum.*)
Landscape and View.
20. ROUSSEAU, PHILLIPE.
A Chance Meeting; *proof on etching paper.*
21. BALLIN, A.
Vaisseaux Du XVII^{em} Siecle.

"M. Ballin is more ambitious; some of his plates of marine subjects are interesting historically, and have besides a picturesque interest of quite a peculiar kind since they set before us the high-pooped ships that sailed and fought two hundred years ago; he appears to feel very strongly the grandeur of the old naval engagements, and draws them with great spirit."—*Hamerton.*

22. BILLET, PIERRE.

Pêcheuses au Bord de La Mer.

The painting from which this was etched, was exhibited last season at the Metropolitan Art Museum, New York City.

23. CHIFFLART.

Les Liens du Mal.

24. GABRIEL.

La Petite Venise (Provence.) *Original impression* (1865), with water-mark of the Society Aqua Fortistes.

25. JACQUE, LEON.

Les Mendiantes.

After Charles Jacque.

26. CAROLUS, King of Denmark (Present), 1866.

Site en Norvege; *India proof*.

Kings have rarely been etchers to the Society Aqua Fortistes of France. The King of Portugal and the King of Denmark each contributed one plate.

27. KING OF PORTUGAL (Present,) 1864.

Interior; *proof impression before letter*.

28. DANANCHE, X., (pupil of Corot.)

Souvenir Du Jura. Salon, 1866. *Original impression, with water-mark, Society Aqua Fortistes.*

29. GABRIEL, 1864.

En Provence; *India proof*.

30. CHIFFLART, 1866.

Salvator Rosa et Les Brigands; *fine early impression, with the water mark of the Society Aqua Fortistes.*

31. HARPIGNIE, H.

Landscape — Spring; *proof*.

Etchings by this well-known artist are rarely met with.

32. EDWARDS, EDWIN, 1872. (Deceased.)

Lincoln Cathedral.

33. VEYRASSAT, JULES, J.

Le Vieux Mendiant; *India proof*.

Original etchings of the human figure by this artist are very rare. This is a very interesting example; the little girl is rendered with all the simple grace and tenderness of Millet. Hamerton says of this artist: "It remains to be observed that with reference to natural truth and idyllic charm, few artists of the modern rustic school have so happily expressed themselves."

34. LALANNE, MAXIME.

View of Paris during the War; *proof before letter*.

"No one ever etched so gracefully as M. Lalanne." — Hamerton.

35. ELMERICH and ECHARD, 1840.

Le Prisonier; *India proof*.

36. CHATTOCK, R. S. *After John Chrome.*
Chapel Fields, Norwich.
Hamerton says of Chattock: "He is now one of the best etchers of landscape in England."
37. SAFFREY, H.
Versailles, Chapelle et Cour du Chateau (destroyed during the war.)
38. WISE, W. *After Mantegna.*
The Triumph of Scipio.
"This etching is not an imitation, but a bold and powerful translation of the work from the language of tempera into etching."—*Hamerton.*
39. DARDOIZE, E. L.
Les Gres de Cernay.
40. HAMEL, VON.
Echouage. Salon, 1873.
41. GROISEILLIES, M. DE.
Le Port du Conquet.
42. DUMAR, ARMAND.
L'Escorte.
Dumar is one of the leading soldier painters of Paris; he has etched only a few plates.
43. VALERIO, 1864. (Deceased 1879).
Bachi-Bozoucy, Souvenir de Silistrie en 1854. *India proof.*
44. VEYRASSAT, JULES J. *After Edward Frere.*
Etching; *beautiful proof impression.*
This etching is a fine rendering of one of Frere's charming pictures.
45. LEGROS, M. *!*
Extreme Unction, administered during the Plague. *India proof.*
"M. Legros, who is now well known in England as a painter, has etched what are specially and justly called 'painter's etchings;' that is to say, the kind of work which a painter may do by natural genius, and by the help of artistic experience gained in working with the brush."—*Hamerton.*
46. SHEARMAN, R. M.
Long Island Sound; *artist proof.*
47. FELON, JOSEPH.
Venus rising from the Waves; *fine proof on Japan paper.*
48. TENNIEL, JOHN, 1859.
War and Glory.
49. WORMS, J.
Le Calle del Sepulcro Saragosse.
Etchings by this well-known artist are few and rare.
50. COOSEMANS, M. *After R. P. Martial.*
Coucher de Soleil.

51. POWELL, F. 1859.
The Glen. The Brook. 2 pieces.
52. BRISSOT.
Baudet Espagnols.
53. RENOARD, PAUL.
Le Charpentier.
54. FAGEN, LOUIS.
Maccaroni Eaters ; *proof before letters*.
L. Fagen is assistant curator of Prints in the British Museum ; his etchings are few and rare.
55. JACQUE, CHARLES.
Still Life ; *India proof*.
56. BALLIN, A., 1867.
Batterie de New York, with View of Castle Garden, (old building) Trinity Church, etc.
"Some of this artist's plates of marine subjects are interesting historically, and have besides a picturesque interest of quite a peculiar kind."—*Hamerton*.
57. BALLIN, A.
Londres — Vue prise de London Bridge.
58. VEYRASSAT, JULES J.
Les Buveurs de Cidre ; *India proof*.
For many years this artist has occupied front rank in France as a painter of the horse. His earlier figure (human) work is very interesting, fine both in drawing and expression.
59. JACQUE, CHARLES, 1846.
Paysage Personnages ; *India proof*.
"The total result is that C. Jacque will be remembered as one of the master etchers of our time."—*Hamerton*.
This is a fine example of Jacque's early free-hand etching and drawing. Proof impressions of his early works are now scarce.
60. CABANEL.
The Dreamer Surprised ; *Japan proof*.
61. BLEURY, G., 1842.
From Nature Direct, in Forest, Fontainebleau ; *India proof*.
62. BEAUVERIE, C.
L'Aubege du Soleil Levant ; *India proof before letter*.
63. BONHEUR, ROSA.
Haying ; *Japan proof*.
From the celebrated painting of 1867.
64. ROUSSEAU, THEODORE.
After the Rain ; *early proof on India paper*.
65. MURRAY, CHARLES O.
The Tiger ; *proof*.

66. MARTIAL, R. P.
Le Canal St Martin ; *India proof*.
"The technical skill of Martial is extraordinary." His two best qualities are a brilliantly clear conception of facts and perfect manual skill.—*Hamerton*.
67. RIBOT, TH.
Emile Cardon, (Critique d'Art.)
68. MARCHAL, CH. *After Rajon*.
Springtime.
Examples from this young artist's work are very few and rare. A brilliant future was already opened to him, which in a moment of despondency the fatal bullet ended.
69. BEYER, C.
Forest of Fontainebleau.
70. HAMERTON, P. G.
Ancien Hôtel de Beauchamp.
71. BENTLEY, J. C. *After John Constable*.
The Wheat Field ; *India proof*.
72. TROYON, CONSTANT.
The Water Cart ; *Japan proof*.
73. RIOS R. DE LOS.
Le Dejeuner.
74. CHATTOCK, R. S. *After Gainsborough*.
The Watering Place.
"One of the noblest landscapes by this Artist."
"The Picture in all its great qualities, and solemn spirit are rendered with so much skill it is difficult to imagine how it could have been rendered better." — *Hamerton*.
75. CHATTOCK, R. S. *After Claude Lorraine*.
Cephalus and Procris.
A fine rendering of Claude's famous picture.
76. APPIAN.
Morning on the Rhone ; *Japan proof*.
77. APPIAN.
Evening on the L'Ain ; *Japan proof*.
78. BOCHARD, L.
Portrait. Edouard Privat Anglemont ; *proof*.
79. GUERARD, 1872. *After Berthon*.
Profil perdu ; *proof*.
80. HEDOUIN. *After Thomas Couture*.
L Orgie Romaine ; *fine India proof*.
It was this picture which first established Couture's fame.
81. FORTUNY, M.
Portrait of his Friend the Artist, Zamacois ; *India proof*.

82. LE COUTEAUX. *After Bastien Lepage.*
Saison D'Octobre. Salon, 1879.

This was considered one of the finest pictures of the Salon of 1879.

83. WALTNER, CHS., Madrid. *After Henri Regnault.*
Valet de Torero. (Collection, Baron H. Rothschild.)

In the death of Regnault art lost a great artist, with possibilities so large as to be almost measureless.

In this etching Waltner gives a good idea of the artist's manly and vigorous handling.

84. CHAPLIN, Charles.
Le Quenouille ; *India proof.*

Etchings by this celebrated artist are already scarce and valued ; this example is one of his early etchings. His constant orders for Portraits (at fabulous prices) forbids the use of the needle.

85. DURAN CAROLUS, 1877.
Croquis a la Campagne.

Duran has etched but two or three plates.

86. TADEMA, L. ALMA, 1878.
Croquis.

Only one etching is known to have been published by this artist.

87. LEFEVRE, JULES.
Lia.

This great artist's etchings are very rare.

88. CHAUVEL, J. *After Jacomin.*
Barren Pasture in the Forest of Marly ; *fine Japan proof.*

89. JACQUEMART, JULES.
Vase of Flowers ; *proof.*

"The true nature of the petals of a flower has never to my knowledge been so well expressed in art,—and as his hand, better than any other human hand, has rendered the hardness of porphyry, so also it has most truly interpreted the tender shades and complex delicate lines on which depend the untidiness of the poppy, and the beauty of the rose."—*Hamerton.*

90. JACQUEMART, JULES. *After Beeldemaker.*
Etude de Taureau.

91. HERMITTE, L. L.
Epicerie de Village.

92. MEISSONIER.
A Courtly Air ; *trial proof.*

93. GAINSBOROUGH.
Lady Spencer as a Child.

94. HAMERTON, P. G.
Portrait of his Dog ; *India proof.*

95. LALANNE, MAXIME.
Rue de la Tonnellerie (Maison dite de Moliere.)

M. Lalanne is the first artist who ever received knighthood for his qualities as an etcher. When the King of Portugal conferred upon him the order of Christ, it was expressly in recognition of the value of his etchings.—*Hamerton.*

96. ABRAHAM, Tancred.

Bords de L'Oudon. *Fine India proof.*

"Abraham's landscape etchings deserve mention for a masculine and direct manner, one of the best is Bords de L'Oudon."—*Hamerton.*

97. JACQUE, CHARLES.

Une Habitation Rustique. *India proof.*

98. FLAMENG, LEOPOLD.

After Rubens.

The Girl with the Straw Hat.

"In the revival of etching Flameng has given a strong impulse to one branch of the art, that which concerns itself with the interpretation of painting. Flameng received medals in 1864-6-7. In 1870 he received the cross of the Legion of Honor."—*Hamerton.*

99. LONGUEVILLE.

Une Rue a Beyrouth (Syrie). *India proof.*

"M. de Longueville has perfect mastery of his materials, and can do all he wants to do in etching, but he seems to have no aspiration beyond the lively and truthful rendering of what he knows."—*Hamerton.*

100. COUNTRY, CHARLES.

After Tissot.

Marguerite at the Church Porch.

101. RAJON, 1870.

After E. Detaille.

The Plan; *Proof before letter, rare.*

A most interesting example of this artist's early style, painted with all the care and finish of his master, Messonier.

102. BONNAT, L.

Jacob and the Angel. Salon, 1876.

Of Bonnat's etchings only two or three have been published. This example is worthy a place in any collection.

103. NEUVILLE, A. DE.

Mobiles a la Tranche. Siege de Paris.

"M. de Neuville is a painter of soldiers in action and repose, and a clever sketcher on copper, his 'Mobiles a la Tranche' is a good example of the strong character which he puts into his work, every face and every attitude being a separate and strikingly truthful study."—*Hamerton.*

104. FALCONER, J. M., 1878.

On the River Spree; *artist's proof, 1880.*

105. JACQUE, LEON.

After Charles Jacque.

Le Fendeur de Souches; *India proof.*

A very spirited picture, well rendered with the etching needle.

106. RAFFELN.

Morning; *Japan proof.*

107. SEGE, A.

Marais de la Cauche (Pas de Calais; *early impression, with water-mark of the Society Aqua Fortistes.*

108. WEBER, OTTO.

Souvenir de Normandie; *early impression, with water-mark of Society Aqua Fortistes.*

109. NEIMEYER, J. H.

On the Sea Shore ; *artist's proof, third impression.*

25 impressions only, drawn from this plate.

110. FORTUNY, M.

Le Choix du Modele ; *early India proof.*

111. BALFOURIER, AD.

A Valldemusa (Maforque). *Fine India proof.*

"M. Balfourier is a very experienced landscape painter, who occasionally etches his own pictures ; as the artist always chooses curious and interesting subjects, his best plates are well worth preserving."—*Hamerton.*

112. HEDOUIN, EDMOND.

L'Horticulture ; *fine India proof.*

This is an early and fine etching by this artist, who is to-day one of the foremost artists of France.

113. MERYON, CHARLES.

La Ministère de la Marine ; *fine early impression, with watermark, Society Aqua Fortistes.*

This was the last etching he made before he was taken to the Asylum of Char. enton, Saint Maurice.

"Meryon was one of the greatest and most original artists who have appeared in Europe."

114. MERYON, CHARLES.

Passerelle du Pont au Change après L'Incendie de 1621 ; *fine proof on India paper.*

115. MERYON, CHARLES.

Rebus. "Ci git la Vendetta ;" *India proof.*

This etching is very rare.

116. MERYON, CHARLES.

Bain Froid Chevrier. "Dit de L'Ecole."

One of the most rare of Meryon's etchings. Fine impression, large margin. Part of the Bridge of Pont Neuf is shown in this etching with view of the turrets.

"Certes Meryon est le maître sur cuivre le plus original et le plus artistique que Votre pays a produit. Se ne dit 'eau-fortiste,' . . . mais 'artiste graveur' bien entendre, et de le plus haut distinction."—*Seymour Haden.*

117. DELAUNEY, A.

Le Pont Neuf ; *India proof before all letter.*

Another copy ; *after letter.* 2 pieces.

Meryon's famous etching of Pont Neuf was taken at nearly the same point of view as this etching.

118. MONNIER, ANTOINE.

Chateau de La Soyrce.

119. BRACQUEMOND.

The Hare ; *fine impression.*

120. COLMAN, SAMUEL.

Amsterdam ; *artist proof on Japan paper. Only 25 impressions signed.*

121. VANDERHOOF, CHS. A.
A River Bank; *artist proof. Only 25 impressions signed.*
122. BACKER, OTTO H.
Staafs Bruck; *artist proof, (only few printed,) fine impression.*
Backer is one of our most promising young artists and etchers.
123. VANDERHOOF, CHS. A.
Sunset in Holland; *artist proof, only 25 printed with signature.*
124. WHISTLER, J., 1861.
A River Bank; *fine Walton plate. Size of plate, 5 x 6.*
"Whistler has rare and very peculiar endowments, and may in a certain sense be called great, that is, so far as greatness may be understood of faculties which are rather remarkable for keenness and originality than range, . . . he is essentially a painter and etcher."—*Hamerton.*
125. WHISTLER, J., 1861.
Proggings for Eels; *fine Walton plate. Size of plate, 5 x 6.*
126. JACQUE, CHS.
Les Faux-Monnayeurs; *fine India proof.*
This is a brilliant proof of one of Jacque's most important and very rare dry point etchings. It is signed C. Jacque, 1843.
127. HADEN, SEYMOUR.
Fulham on the Thames; *fine impression. Early state of the plate (with water-mark, 1861.)*
128. HADEN, SEYMOUR.
Purfleet.
129. HADEN, SEYMOUR.
Brentford Ferry; *fine impressions from original set, 184 impressions on Holland paper.*
130. HADEN, SEYMOUR.
Kidwelly, South Wales; *fine impression on Holland paper, from original set, 184 impressions.*
131. HADEN, SEYMOUR.
House of Benjamin Davis Smith, (Newcastle-in-Emlyn).
South Wales; *fine early impression on Holland paper, from original set, 184 impressions.*
"This may be taken as fairly representative of Haden's sketches on copper."—*Hamerton.*
132. HADEN, SEYMOUR.
Newcastle-in-Emlyn; *fine impression on Holland paper, from the original set, 184 impressions.*
133. HADEN, SEYMOUR.
The Agamemnon; *Japan proof, etched copy with signature of the etcher, A. Barry.*
"This is a most marvellous copy of Haden's famous etching."

134. HADEN, SEYMOUR.
The Shere Mill Pond ; *proof on etching paper. Etched copy with signature of the etcher, A. Barry.*
135. HADEN, SEYMOUR.
The Erith Marshes ; *proof on Japan paper. Etched copy with signature of the etcher, A. Barry.*
136. CUCINOTTA, M. S., 1870.
Discouragement.
137. DIAZ, N.
Vallee de la Solle.
Etchings by this artist are among the rarest of modern artists' etchings. He executed but very few plates.
138. HUNTER, Colin.
Running Ashore.
139. MILLET, J. FRANÇOIS
Le Troupeau de Moutons. *Litho. by Vernier.*
140. LE RAT.
La Femme a la Lampe. *After J. François Millet.*
141. MILLET, J. FRANÇOIS
The Angelus ; *only 19 printed in this third state of the plate, 4 on etching paper.*
142. MASSON.
Les Glaneuses. *After J. François Millet.*
A fine rendering of Millet's well-known painting.
143. RAYMOND.
The Washerwoman ; *etched direct from the painting. After J. François Millet.*
144. HEDOUIN, E.
Death and the Wood-cutter ; *proof before letter. After J. François Millet.*
This etching was made under the direction and supervision of Millet himself shortly before his death.
145. MILLET, J. FRANÇOIS
The Return to the Fold ; *Japan proof.*
146. MILLET, J. FRANÇOIS
The Shepherd ; *size of plate, 5 1-2 x 7 1-2.*
147. DELACROIX, Eugene, 1833.
Juive d'Alger ; *fine original impression, with water-mark, Society "Aqua Fortistes."*
"At first the art of etching was revived by a few isolated artists, including some of the most distinguished painters who etched a few plates for their own satisfaction ; in this way Delacroix etched a little." — *Hamerton.*
148. DUPRE, JULES.
Autumn Sports ; *fine early proof on Japan paper.*

149. FRANÇAIS. *After Corot.*
 Paysage, Soleil Couchant. Salon, 1840.
 A most charming and poetic composition, beautifully rendered by this celebrated artist lithographer and painter, Français.
150. FRANÇAIS. *After Corot.*
 Democrite.
 No better medium could be found than Lithography for the translation of the sweet and tender qualities of Corot. Français, without doubt, was one of the most thoroughly artistic lithographers who has ever lived.
151. DECAMPS, (about 1832.)
 Les Musiciens ; *fine impression.*
 The etchings of this master are excessively rare, like Delacroix and Meissonier he etched but very few plates. "The modelling and character of the *musical artists* of this etching is wonderful ; it also shows Decamps to have been a master with the etching needle."
152. VEYRASSAT. *After Decamps.*
 La Mendiante ; *India proof.*
 "Veyrassat's labors as an etcher may be divided into two parts — his copies from pictures, and his original designs on copper."—Hamerton.
153. RENNEFIELD. *After Decamps.*
 Le Garde Chasse.
154. MARVY, LOUIS, (about 1840.) *After Decamps.*
 Le Loup et les Bergers ; *fine India proof.*
155. FREDRICH, L., 1876.
 The Truffle Hunter.
156. LE RAT. *After Decamps.*
 Le Bucheronne.
157. MARVY, LOUIS. *After Decamps.*
 Eastern Landscape ; *India proof, beautiful impression.*
 One of Decamps' most impressive and grand compositions, with the truth and charm of Marvy's exquisite rendering. No finer example of this artist and etcher can ever be found.
158. LAURENS, I. and LE ROUX. *After Decamps.*
 Job ;— Les Bohémiens. *Lithographs.* 2 pieces
159. COLLIGNON, F. JULES, 1845. *After Jules Dupres.*
 Passage du Gue ; *India proof, brilliant impression.*
160. MARVY, LOUIS, 1842. *After Jules Dupres.*
 The Farm.
161. DIAZ, N.
 Sunset ; *Japan proof.*
162. VOLKMAR, CHARLES.
 Pastoral ; *proof before letters.*
 No one has done more for promotion of the art of etching in this country, and is more deserving praise, than Volkmar.
163. DAUBIGNY, C. F.
 Eaux-Fortes, Rustic Border ; *India proof.*

164. DAUBIGNY, C. F.

Vue prise aux Environs du Subiaco.

Etched and published in *L'Artiste*, 1840. One of this artist's earliest etchings.

165. DAUBIGNY, C. F., 1839.

Les Deux Rivages.

166. DAUBIGNY, C. F.

Voyage en Bateau, Les Ardes ; *brilliant India proof*.

"A sketch of this kind opens the great question whether landscape painters ought to attempt figure subjects or not. These figures have no pretension to correct draughtsmanship, and yet severe figure-painters are delighted with them. The artist does not pretend to draw the figure otherwise than as he has always been accustomed to draw it for the enlivenment of his landscapes. The children are beautifully grouped, and the action of the boy in front is free and lively."—*Hamerton*.

167. DAUBIGNY, C. F.

Le Gue ; *first proof state on Japan paper, brilliant impression*.

"An etching of this kind is not to be criticised bit by bit ; its one merit is a certain laziness of aspect. The etching is valuable for its frankness and comprehensiveness. This etching is not only a fine one, but one of the finest executed in this century."—*Hamerton*.

168. DAUBIGNY, C. F.

Clair de Lune a Valmondois.

"What Daubigny cares for, and aims at, is an artistic unity of aspect, and he paints or etches invariably for this unity. I feel satisfied that both as a painter and etcher he has found his true expression, and that the expression in his case is well worth the sacrifice of accuracy in form. Daubigny does not think much, or feel much about the cow and the branch. It is the whole landscape which charms and attracts him."—*Hamerton*.

169. DAUBIGNY, C. F.

Hen and Chickens, with Landscape ; *brilliant India proof*.

With the etching point as with the brush, Daubigny was indeed a master. This is a most charming little etching.

170. DAUBIGNY, C. F.

Sunrise ; *brilliant India proof*.

This etching fairly rings with sunlight, pouring itself over miles on miles of landscape, all nature seems to be shouting forth a song of praise.

171. DAUBIGNY, C. F.

Le Prè des Graves a Villerville Calvados.

172. DAUBIGNY, C. F.

Sunset ; *proof on Japan paper, before letters*.

Day is done, the sun has gone down, the quiet peace of evening settles around us, Nature is at rest, the herds wend their homeward way, the distant chimney smokes out a promised welcome to the tired farmer. This and more, Daubigny makes us feel, in this etching of evening.

173. DAUBIGNY, C. F.

The Chase — Evening ; *brilliant India proof*.

174. DAUBIGNY, C. F.

Landscape ; *India proof*.

175. DAUBIGNY, C. F.
Un Cochon de propriétaire qui ne fera de bien qu'après sa mort. *Lines etched on the plate by Daubigny.*
176. DAUBIGNY, C. F.
Le Bergère et la Bergère.
This was the last etching executed by this artist just previous to his death.
177. CÔROT.
The Sylvan Dance; *proof on Japan paper.*
178. KNIGHT, D. R.
The Inventor. *Photograph by J. Moran; Painting, 1868.*
179. JACQUE, CHS., 1864.
L'Hiver; *brilliant proof on India paper.*
180. CHATTOCK, R. M.
Ring out wild Bells to the wild Sky.
181. MERYON, CHARLES, 1850.
L'Arche Du Pont Notre Dame; *India impression.*
Part of this etching was copied by Hamerton for "Etching and Etchers."
"Meryon's work is thoughtful, reflective, intensely personal, and full of strange hints of a passionate fantasy, secret and subdued. This mental quality far more than the manual dexterity of the artist, is the secret of his inexhaustible charm. Victor Hugo with the clear eye of a poet saw at once this mental fascination. Beyond the actual buildings which he drew there are suggestions of long and lonely meditation on life and nature, on time and space, and bewildering abysses of immensity."—*Hamerton.*
Of this etching "Pont Notre Dame," he says, "His remarkable precision of hand, and his usually wise moderation in light and shade, have never been better exemplified."
182. CHAUVEL, TH. *After Theodore Rousseau.*
Une Mare, Foret de Fontainebleau.
One of Rousseau's masterly paintings etched with wonderful power by this master etcher.
183. LALANNE, MAXIME.
Demolition pour le percement de la Rue des Ecoles; *brilliant India proof before letters. Proofs very rare in this first state.*
"The foreground is dark under the conventional black shadow, but a glancing side-light illuminates an irregular block of houses bringing their picturesque projections into strong relief. To the left is a delicate high spire, probably the Sainte-Chapelle, seen through haze. This spire and a distant bit of street under it, are full of mystery, and by their extreme delicacy of tint give great force to the intentionally rude work in the foreground."—*Hamerton.*
"No one has ever etched so gracefully as Lalanne, he is essentially a true etcher."—*Hamerton.*
184. LALANNE, MAXIME.
A Neuilly (Seine); *India proof.*
"Notable for the same elegance as the preceding subject. The foliage is beautiful."—*Hamerton.*
185. COLMAN, SAMUEL.
The Tower of the Comares (from a painting); *artist proof on Japan paper. (Only 25 signed proofs.)*

186. APPIAN, 1873.

A Winepress; *brilliant proof before letter on Holland paper, large margin.*

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in art, the more I feel disposed to value them. The finest of all of Appian's qualities, however, is a certain poetry of sentiment which pervades his subjects."—*Hamerton.*

187. HADEN, SEYMOUR.

Complete Text to the *Études a L'Eau Forte*, Published in Paris, 1866, with Notice and Description by Phillippe Burty; *Only 187 were printed; now very scarce. Illustrated with five original etchings by Haden exclusively for this text.*

188. RIBOT.

Head of a Professor; *proof before letter.*

A thoroughly effective and characteristic piece of etching (full of color) simply treated.

189. FAUER, HENRY.

Pottery Beach, Long Island; *artist proof. Only 25 signed.*

Mr. Fauer has labored long and faithfully in the cause of etching in this country.

190. MORAN, EDW.

Lost at Sea; *mounted on India paper, and signed by the artist. John Moran, Photographer, 1868.*

191. MAURA, B., 1875.

After M. Fortuny.

Fac-simile of an Etching, by Fortuny.

192. PERRIN, FEYEN A.

Portrait. *Photograph.*

193. PERRIN, FEYEN A.

Vanneuses De Cancale.

"Feyen Perrin is one of the great French rustic school of painters akin to Millet and others, only studying the peasantry on the coast, with the influence of the sea upon their lives. I think the finest of his etchings is the one called 'Vanneuses de Cancale.'"—*Hamerton.*

194. PERRIN, FEYEN A., 1862.

Episode des Premieres Guerres; *India proof, very fine.*

195. PERRIN, FEYEN A.

Jeune Fille de Cancale.

196. PERRIN, FEYEN A.

Herbonsation.

197. PERRIN, FEYEN A., 1861:

Ronde Antique. Salon, 1863, *brilliant proof before letter.*

In his earlier work F. Perrin devoted himself to the study and painting of the nude, this is a fine example of his style at that time.

198. PERRIN, FEYEN A., 1862.

The Ferry of Charon; *brilliant proof before letter.*

An etching in composition, power, and execution like this, would stamp any man as an artist of most rare ability and attainment.

199. LALANNE, Maxime.

Rue des Marmousets. (Vieux Paris); *India impression.*

"A capital bit of street sketching. In this street dwelt of old a pastry cook, who murdered a man and made pies of him, which were highly appreciated by the public. In this etching the lines of the old houses, curving slightly and leaning back from the street, are followed with much interest and enjoyment, and every accident on wall or window is made most of."—*Hamerton.*

200. ROBERTS, DAVID, R.

Church St. Andrews; *India proof, only 100 impressions taken.*

Original etchings by this artist are exceedingly rare. "Ruins of the cathedral and of the Chapel of St. Regulus. This etching shows the west entrance founded in 1159, completed 1318; destroyed by John Knox in one day."

201. CALAME, A.

Vue prise dans les Alpes.

Etchings by this artist are now very rare.

202. HECHT, W.

Portrait of Hans Makart; *India impression.*

203. MAKART, HANS.

La Chasse de Diane.

204. JACQUEMART, JULES.

After Sir Antonio Moro.

Elizabeth de Valois, Reine d'Espagne.

"Jacquemart feels perfectly at ease among all this etalage of satin, pearls, big and little, gems of ruby, sapphire or emerald,—an amazing elaboration of royal finery."—*Hamerton.*

205. MITCHELL, J. A.

A travers l'exposition. Dix Croquis a L'Eau Forte, 1878. (10)

206. FLAMENG, LEOPOLD.

Illustrations for Picciola, *complete.* (9)

207. COUNTRY, CHAS.

After Theo. Rousseau.

Landscape.

208. HUET, PAUL.

Le Midi.

209. MARTIAL, R. P.

Ancien Boulevard Exterieur de Paris; *India impression.*

210. MARVY, LOUIS.

The Homestead; *India proof.*

Etchings from designs by this artist etcher are rare.

211. QUEROY, A.

Rue du Rivage (Nevers).

"About fifteen years ago Queroy was an amateur, but by hard work and perseverance accompanied by the kind of talent which consists rather in seeing things clearly as they are, than in the gift of invention, he has become an artist of considerable skill."—*Hamerton.*

212. BLUM, ROBERT.
A Difficult Place; *fine proof on Japan paper*.
Mr. Blum is without question one of our most brilliant young artists, both with brush and etching point.
213. ROCHEBRUNE, O. DE.
Porte de l'Atelier de Terre Neuve.
"De Rochebrune etches with great precision and richness of detail, combined with powerful light and shade."—*Hamerton*.
214. CHAPLIN, CHARLES, 1862.
Honfleur; *fine proof impression*.
215. GAUCHEREL, LEON. *After A. Vollon*.
Stilleben; *India impression*.
216. APPIAN.
Springtime; *proof impression, only one pulled in this first state of the plate. Etched from a charcoal sketch*.
217. FROMENTIN, EUGENE.
Portrait;—Bergers Kabyles. 2 pieces.
218. GREUX, G. *After Eugene Fromentin*.
Cavaliers Arabes; *proof on India paper*.
219. HALL, ALICE, 1866.
Head of a Man; *India proof impression. Etched at age of 18*.
220. JACQUE, CHARLES.
Paysage; *fine India proof*.
221. BEHARD, J.
Environs de St. Egreve; *proof impression*.
222. NEIMEYER, J. H., Professor at Yale College.
Tony; *third impression from the plate*.
223. WISEMAN, ROBERT, R.
West River, Conn.; *artist proof*.
224. MARTIAL. *After Chintreuil*.
Portrait of this Deceased Artist;—La Soleil boit la Rosée.
From a painting. Salon, 1866. 2 pieces.
Chintreuil was an ardent student of nature, a painter of distinction.
225. MARTIAL. *After Chintreuil*.
12 Etchings from the works of this Artist.
226. MEISSONIER.
The Smoker; *Japan proof*.
227. MERVON, CHARLES.
Le Grand Chatelet a Paris; *fine early impression on Holland paper*.
228. BONHEUR, ROSA.
Under the Apple Trees; *early proof on etching paper*.

229. MASSON, TAIÉE, MARTIAL, CADART. *After A. Cadart.*
Portrait of M. Cadart, Founder of the Société des Aqua For-
tistes and D'Illustration Nouvelle;—Siège de L'Illustration
Nouvelle;—Second Siège de L'Illustration Nouvelle;—
Chambre des Députés. *India proof.* 4 pieces.
230. WILKIE, SIR DAVID.
Etching signed in monogram, D. W.; *fine India proof before
letter.*
231. MARTIAL, R. P.
L'Illustration Nouvelle, 1868; *a series of etchings with text
etched in.*
232. MARVY, LEO. *After Jules Dupres.*
The Old Farm, Normandie; *beautiful soft ground etching, fine
impression.*
233. HAMERTON, P. G.
Landscapes; *India proofs.* 3 pieces.
234. HADEN, SEYMOUR.
Kew; *fine impression on Japan paper.*
235. APPIAN, A.
Chemin de l'Étang de Frignon.
236. CONSTANT, BENJ.
Souvenir Tangier; *India proof.*
This noted artist's etchings are few and rare.
237. BRACQUEMOND.
Un Soir; *India proof.*
238. DELACROIX, EUGENE.
Un Forgeron; *India proof.*
239. VANDERHOOF, CHAS. A.
The Old Jefferson Ferry, South Street, New York City; *ar-
tist proof. Only 25 signed proofs.*
240. DEBAINES, BRUNET.
Notre Dame de Bourges. Salon, 1869.
"Few etchers of the modern French School have produced such uniform good
work as Debaines. The Notre Dame de Bourges, with windows and doorway
and what is above the door-way, is a good example."—Hamerton.
241. COUE, A.
Rue St. Yves a Rennes, 1857; *India proof.*
242. MORAN, THOMAS. J. Moran, *Photographer.*
The Picture Rocks, Lake Superior. Painted 1868.
243. LALANNE, MAXIME.
Grand Rue a Morlaix, Bretagne.
244. HAMERTON, P. G.
Views; *India proofs.* 3 pieces.

245. FALCONER, J. M.
On the Ohio River; *artist proof*.
246. FALCONER, J. M.
At Gravesend, L. I.; *artist proof*.
247. DELAUNEY.
Landscape; *fine India proof*.
248. RIBOT.
The Supper; *India proof before letter*.
249. MARVY, LOUIS
The Old Homestead; *India proof*.
A most charming little etching.
250. FAUER, HENRY.
On Long Island; *artist proof*. Only 25 signed proofs.
251. MONZIES, LOUIS, 1870. *After J. G. Vibert.*
Portrait of Coquelin, of the Comedie Française in Role of Mascarille; signed by the artist and etcher, (No. 75) on Japan paper. Only 100 numbered impressions taken, the plate then destroyed. Single impressions from this set of etchings are very scarce.
Another copy; impression on Holland paper, showing plate destroyed. 2 pieces.
252. MONZIES, LOUIS, 1876. *After J. G. Vibert.*
The Seller of Melons at Valencia; signed by the artist and etcher, (No 75) on Japan paper. Only 100 numbered impressions taken and plate destroyed.
Another copy; impression on Holland paper, showing plate destroyed. 2 pieces.
253. REMBRANDT.
The Death of the Virgin.
"Of all the plates of Rembrandt, 'The Death of the Virgin' is the one that fascinates and moves me most. In all the qualities of art, there are four of Rembrandt's etchings which fully equal this, yet not one of them absorbs me so completely. Considered as an etching, the work is so sound and right, so various in degree of finish, and so masterly in choice and direction of line that 'The Death of the Virgin' may be taken as one of the great typical examples of what etching may be and ought to be."—Hamerton.
254. CHAPMAN, J. G., (Rome, 1852.)
Landscape; *proof on India paper*.
255. P. L. G., (signed in monogram.)
Landscape—Spring; *India proof from the etching club of Antwerp, 1868*.
256. JACQUE, CHARLES. *After Van Ostade.*
Les Buveurs; *first state*. Unique proof on India paper, before all letters, (etched in 1843.)

This and the following etchings of Jacque were purchased over twenty-five years ago in Paris, by a well-known New York artist. At that time fine impressions of Jacque's etchings could be obtained.

257. JACQUE, CHARLES. *After Van Ostade.*
Interior of Peasant's House.
258. JACQUE, CHARLES, 1845.
Le Fumeur ; *proof before erasure of title. Very rare in this state.*
259. JACQUE, CHARLES.
Forgeron ; *first state. India proof before letter, only a few impressions pulled in this first state. Beautiful impression.*
- 259*. JACQUE, CHARLES.
Le Repos Paysage ; *proof state before letter.*
Another copy ; *India proof with letter. 2 pieces.*
260. JACQUE, CHARLES. *After Rembrandt.*
Paysage (d'après un Tableau de Rembrandt) ; *first state.*
261. JACQUE, CHARLES.
Paysage d'après Hobbema, Le Travail Rustique ; *first state, fine impression.*
262. JACQUE, CHARLES.
Paysage d'après Hobbema ; *fine impression.*
263. JACQUE, CHARLES, 1843.
Escalier ; *fine impression.*
264. JACQUE, CHARLES, 1844.
Paysage ; *early state before letter.*
Another copy ; *India proof with letter. 2 pieces.*
265. JACQUE, CHARLES, 1842.
Petite Femme tenant un Seau au Bord d'un Puits ; *rare India proof.*
Another copy ; *plain proof. Both fine impressions. 2 pieces.*
266. JACQUE, CHARLES, 1849.
Troupeau de Porcs sortant d'un Bois ; *very rare impression of the first state, (there are three states of this plate) from the F. Masson collection, stamped F. M.*
Another copy ; *(unique proof,) first state, India paper. 2 pieces.*
267. JACQUE, CHARLES, 1846.
Eplucheuse De Legumes ; *fine India impression.*
Another copy ; *plain impression. 2 pieces.*
268. JACQUE, CHARLES.
Sujet Mythologique ; *fine India proof.*
269. JACQUE, CHARLES, 1849.
Porte D'Auberge ; *first state, fine impression.*
270. JACQUE, CHARLES, 1845.
La Poesie Dans les Bois ; *second state, fine impression.*
271. JACQUE, CHARLES, 1844.
La Cruche Cassé.

272. JACQUE, CHARLES.
La Nourrice. *One of Jacque's rarest dry point etchings; only 25 impressions ever taken.*
273. JACQUE, CHARLES, 1845.
Fête de Moine en Prière.
274. JACQUE, CHARLES, 1842.
Un Homme dans une Cave.
275. JACQUE, CHARLES, 1844.
Paysage. *One of Jacque's small but charming etchings.*
276. JACQUE, CHARLES, 1849.
Buveurs; *second state, India proof.*
277. JACQUE, CHARLES, 1850.
Joueurs de Cartes, Interieur; *second state.*
278. JACQUE, CHARLES, 1844.
Les Tueurs de Cochons; *first state before the signature, proof impression. 2 pieces.*
279. JACQUE, CHARLES, 1844.
Le Repas de Paysans; *second state.*
280. BERGHEM, NICOLAS.
The Man's Book; 14 *etchings*;—The Woman's Book, 14 *etchings; early and fine impressions on old water-marked paper.*
Inscribed, Animalia, ad vivum deline ata et aqua forti aeri impressa. Studio et arte Nicholas Berghem
"The great industry of Berghem, and his accurate knowledge of cattle, give him a certain firmness and precision with the point, which are amongst the chief reasons of his reputation as an etcher."—*Hamerton.*
281. UNGER, WILLIAM. *After Rembrandt.*
Buste de Femme.
This is not one of the most striking plates in the series, but it is assuredly one of the most perfect, the face is treated with greatest delicacy, and yet with consummate ease. The texture has the softness of flesh, and that of the costume and background is vigorously opposed to it. Unger has entered so well into Rembrandt's spirit that we recognize the great master at a glance."—*Hamerton.*
282. APPIAN.
Entree Du Village D'Arle mare (Ain.)
283. BOISSEAU, DE, 1874. *After Ruysdael.*
Le Moulin; *early proof impression on India paper.*
284. CALAMME, A.
Une Sapinière.
285. CHARGNEAU, F., 1862.
Sheep Grazing.
286. ANOYME, 1862.
In the Forest of Fontainbleau; *proof before letter. Early impression with water-mark, Société Aqua Fortistes.*

287. TURNER, J. M. W., R.A.
The Little Devil's Bridge at Altorf, (from Turner's Liber Studiorum.) (*Heliotype.*)
288. TURNER, J. M. W., R.A.
The Source of the Avern in the Valley of Chamouni, Savoy. (*Lithograph in sepia.*)
289. GREUX. *After J. M. W. Turner, R. A.*
Le Chateau de Kilgarren.
290. W. B. COOKE. *After J. M. W. Turner, R. A.*
Martell's Towers, Bexhill, (by permission of Turner, from Liber Studiorum.)
291. TURNER, J. M. W., 1825.
Fall of the Rhine, and others. 8 pieces.
292. DEBAINES, BRUNET, (Etcher.) *After J. M. W. Turner.*
Two Marines and two others. 4 pieces.
293. W. MILLER, AND OTHERS. *After J. M. W. Turner.*
Illustrations to Turner's Rivers of France, from the original edition. 13 pieces.
294. QUEROY, A.
Well at Orleans ;—Street Corner at Chinon. 2 pieces.
295. CHARDIN, P.
Une Rue a Aix Les Bains.
Another copy ; *proof before letter.* 2 pieces.
296. ABRAHAM, TANCRED.
Ce fut près de cet Arbre que Fut tue Jean Cottereau (Ditte Chouan, 1794.)
Another copy ; *proof before letter.* 2 pieces.
297. GRAVESANDE, DE.
Port of Honfleur.
298. KEYL, F. W., 1845.
Evening.
299. COROT.
Le Soir.
300. MILLET, J. F.
The Angelus ; *working proof of part of the plate, with figure of woman, etc. Only one impression exists in this early state.*
301. MARVY, LOUIS, (Etcher.) *After N. Diaz.*
Landscape and Figure ; *India impression.*
302. CHARLES. *After N. Diaz.*
La Fee au Joujou.
303. MEISSONIER.
Le Amateur de Gravure.

304. MORAN, PETER, 1868. John Moran, *Photographer*.
The Frightened Herd; *with artist's signature*.
305. BERTHELEMY and BOUDIN.
Brick Echouant dans Les Brisants Marine. 2 pieces.
306. LANDSEER, SIR EDWIN, R. A.
Studies, and from Paintings. 29 pieces.

PORTRAITS.

310. Sir William Wyndham, by J. Houbraken. (2 copies.)
311. Thomas, Lord Coventry, Lord Keeper, by J. Houbraken.
312. Robert, Earl of Orford, by J. Houbraken.
313. Another copy. *Very fine impression*.
314. George Hamilton, Earl of Orkney, by J. Houbraken.
315. Sir Charles Hardy;—Anna Kynnesman. 2 mezzotints.
316. Henrietta, Countess of Orrery, by G. Vertue.
317. Usher, Archbishop of Armagh, by G. Vertue.
318. Edward Harley, Earl of Oxford, by G. Vertue.
319. Henry Howard, Earl of Surrey, by G. Vertue.
320. Sir William Hamilton; *mezzotint, after Reynolds*.
321. Rev. Thomas Tanner, by G. Vertue.
322. Mr. Gibbons and Mrs. Gibbons, by J. Smith; *mezzotint*.
323. Sir Ralph Winwood, by G. Vertue.
324. James Mountague, by G. Vertue.
325. Edward, Duke of York and Albany, by R. Houston; *mezzotint*.
326. James Craggs;—Lancelot Blackburne, by G. Vertue. (2)
327. Joseph Edmondson, by Jones; *fine mezzotint*.
328. Henry Pelham, by R. Houston; *mezzotint*.
329. Henry, Lord Hulgrave, by C. Turner; *mezzotint, full margin*.
330. Sir Robert Laurie, by J. Ward; *mezzotint, full margin*.
331. Sir Thomas Challoner, by Richard Earlom; *fine mezzotint*.
332. Sir Laurence Carter;—Robert Harley, Earl of Oxford, by G. Vertue. (2)
333. William Kingsley, by R. Houston; *mezzotint*.
334. Fisher, Bishop of Rochester;—Edward Russell, Earl of Orford, by J. Houbraken. (2)
335. George Tempel, Marquis of Buckingham, by J. K. Sherwin, after Gainsborough; *full margin*.

336. Duke of Portland, by J. Murphy ; *mezzotint*.
337. Joseph Sharpe, by C. H. Hodges.
338. Marquis of Tavistock, by G. Watson.
339. John Manners, Marquis of Granby, by R. Houston ; *mezzotint*,
full margin.
340. Richard Temple, Earl of Temple, by W. Dickinson ; *mezzotint*.
341. Major-General Stringer Lawrence, by E. A. Ezekiel.
342. George the Fourth, by William Finden ; *fine impression, with*
good margin.
343. Duke of York, by C. Turner ; *mezzotint*.
344. James Paine, Architect, and James Paine, Jr., by Watson ;
mezzotint.
345. Sir Home Popham, by A. Cardon ; *full margin*.
346. Lionel Sackville, Duke of Dorset ; — John, Earl of Bute ; —
Nicolas Bacon ; — Henrici Heri. (4)
347. Sir Robert Walpole ; — Sir John Aubrey. 2 *mezzotints*.
348. Sir William Meredith ; — Count Bruhl ; — Archibald Bower. 3
mezzotints.
349. Brass Crosby, Lord Mayor of London ; — William Rowley ; —
Henry Pleydell Dawnay. 3 *mezzotints*.
350. Thomas Smith, Vice Admiral ; — John Hobart, Earl of Bucking-
hamshire, by Faber. 2 *mezzotints*.
351. William Cavendish ; — Sir John Phillips ; — William Blakeney,
by Faber. 3 *mezzotints*.
352. William, Duke of Devonshire (Cavendish) ; — John, Earl of
Egmont, and another, by Faber. 3 *mezzotints*.
353. John, Lord Hervey ; — Joseph Vanhaeken (Painter) ; — Evelyn
Pierpoint, by Faber. 3 *mezzotints*.
354. William Pultney ; — James Stanhope ; — Charles Mohun, by
Faber. 3 *mezzotints*.
355. Jonas Hanway ; — Martin Folkes ; — Paul Sanby. 3 *mezzotints*.
356. Simon, Earl of Harcourt ; — John, Earl Egmont ; — Charles,
Lord Cathcart. 3 *mezzotints*.
357. Conyers Middleton, D.D. ; — Samuel Madden, D.D. ; — Thomas
Gooch, Bishop of Norwich ; — Doctor Hutton. 4 *mezzotints*.
358. Sir John Trench ; — Charles, Duke of Richmond, by J. Wat-
son. 2 *mezzotints*.
359. George Second ; — Duke of Gloucester ; — Frederick, Prince of
Wales. 3 *mezzotints*.

